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NL Architects

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NL Architects is an Amsterdam based office. The four principals, Pieter Bannenberg, Walter van Dijk, Kamiel Klaasse and Mark Linnemann, officially opened practice in January 1997, but have shared workspace already since the early nineties. All were educated at Delft University of Technology while living in Amsterdam. NL's 'commuting' office started while carpooling between these cities (in that sense the principals like to think of themselves as auto-didactic; the recurrent fascination with mobility and tarmac perhaps could be traced back to being 'educated' on the highway). Often projects focus on ordinary aspects of everyday life, including the unappreciated or negative, that are enhanced or twisted in order to bring to the fore the unexpected potential of the things that surround us. NL Architects currently employs an international staff of six to ten people. This booklet contains a selection of work from the period 1998 - 2000. It is the follow-up to .NL T/M WDS 8 which took a compact look at NL's favorite projects prior to the completion of their first building in 1998.

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Cinecenter NL 020.1998

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Cinecenter, a movie theater that was built in the seventies, is up for renovation. It is located in the basement of a housing complex. This has deep impact on the spatial organization: the four viewing rooms are small and relatively narrow. The proportions are the opposite of optimal. Yet it was impossible to make any fundamental changes to the layout: Superficial Architecture.

By painting the walls black and by reducing the number of chairs, the rooms appear more spacious. The logistics in the foyer are improved by disconnecting and rearranging the bar and ticket counter: queuing people no longer obstruct the access to the halls. A remarkable feature of the lobby is that it forms the connection between two streets through its interior. How to establish congenial congestion? A curtain with holes creates intimacy and permeability at the same time. The curtain contains pockets for magazines: a slack bookshelf. The initial design idea for the foyer was to not demolish anything (=cheap) and to spray over the existing with golden polyurethane: a Bar of Gold! All different textures, patterns, materials and surfaces blend into one continuum with different consistencies. The now Oyster White foyer can be experienced as the detached interior of WOS 8. A customized mirror doubles the space and serves as a light source. By partly leaving out the reflective silver in a circular pattern a deep blue glow suggests infinite depth. The light fixtures in the Red Room, designed with Eibert Draisma, give the impression of a slight breeze; one after the other the seven light bulbs are animated: Virtual Airco.







Koppen Hoefkade NL 070.1998

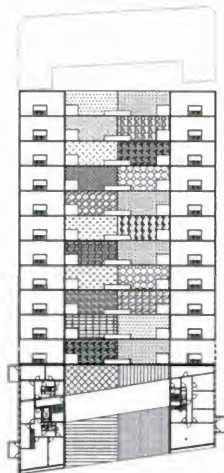
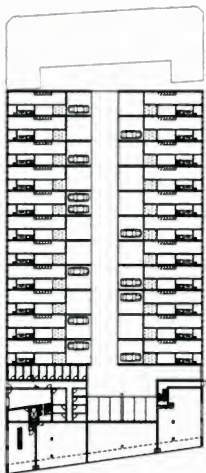


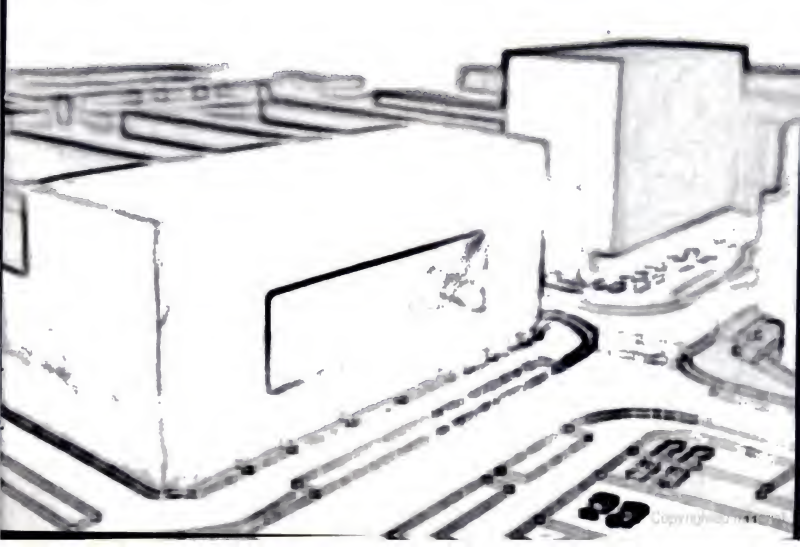
The Schilderswijk, a dynamic migrant neighborhood in The Hague, notorious for prostitution, violence and drugs is in the process of urban renewal. The historic fabric forms the basis for new developments; new construction has to happen within block boundaries, building heights are restricted and in some areas building details and materials are even prescribed: the superlative degree of formal urbanism. The axis called Hoefkade is an exception. It is a chaotic vein that can be experienced as an archeological cross section through the architectural directions of the past decades. A wide range of typologies, ideologies and styles is present.

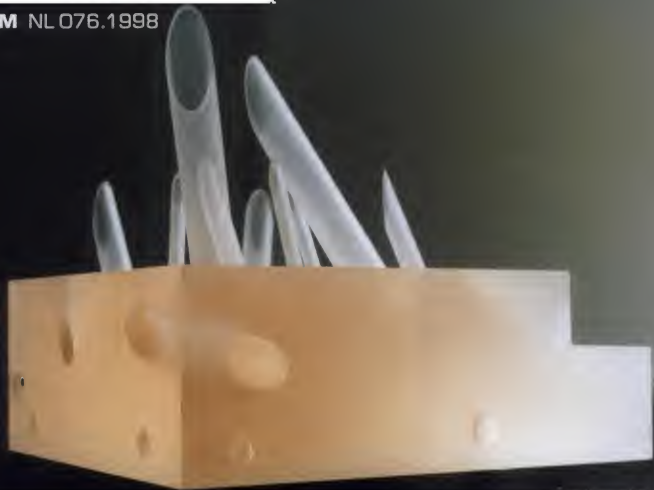
The percentage of foreigners is high; only 1:100 is originally Dutch. A large section of the population prefers a ground-related dwelling with many rooms to an apartment. 'Koppen Hoefkade' offers a new type of single-family house over three stories. A wide 'parking street' within the block leads to the houses. They can be accessed directly from the car – which is far more comfortable than from a collective garage. On top of the garages a deck will be constructed with gardens or terraces that will be light and sunny because of their raised position. A large kitchen spans from the street in the front to a patio in the back. The living room is on the first floor creating a pleasant distance from the street and still offering a direct connection to the garden.

The house can be divided into a public and a private section. By perforating one side of the block a 'Fenêtre Urbaine' comes into being with a view from the new ground level into the street and vice versa.

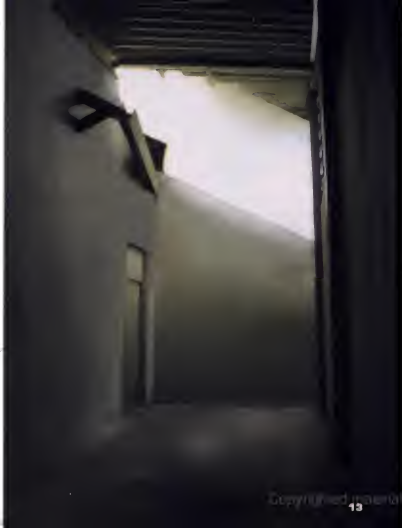








The Boiler House is an auxiliary heating unit for the city of Breda. The brief asked for natural lighting, so wherever possible holes are punched through the building. Constructing our first building [WOS 8] we discovered that polyester tubes can be a wonderful source of daylight. The carefully positioned, out of scale, natural 'fluorescent light tubes' spectacularly light up the interior. They also function as drainpipes. The 'drilled out' mass reappears on top. The building needs a wide range of openings: vents, chimneys, light openings, air intakes, safety valves. Although completely shaping the image of the building, these were not part of the assignment. By reclaiming the most significant features of this type of building for 'Architecture' and slightly rearranging them we got rid of the purely technical, industrial and boring look: the building a gem.

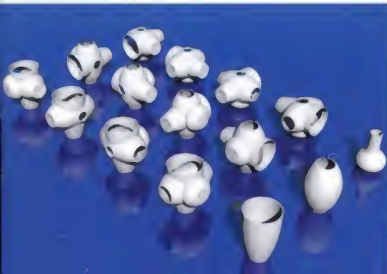


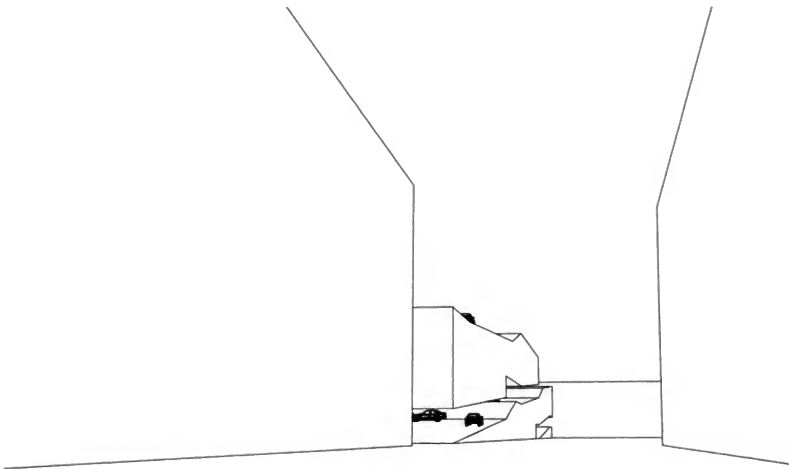
3Vase NL 073.1998



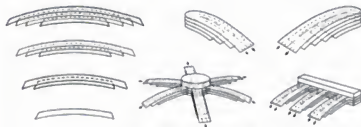
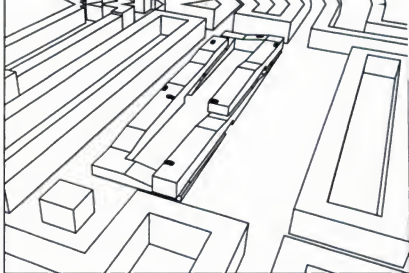
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Cor Unum is a producer of ceramics in 's-Hertogenbosch. Since its foundation in 1953 the firm has evolved into a 'design factory', manufacturing exclusive ceramic artworks utilizing both black and white clay. They feature designs by Ron Arad, Gijs Bakker, Marc Newson and many more. Among their workforce they provide employment to a group of disabled people, being a key part of their very talented and skilful team. Cor Unum, which translated from Latin means 'One Heart', asked five architecture offices to design a small 'container'. 3Vase explores the different combinations in which 3 archetypal vases can be merged into one object and still contain enough water for a bouquet. The vase can be rotated according to the size and composition of the flowers.





Parkhouse NT is a study commissioned by the City of Amsterdam within the framework of an urban renewal project. A paradigm shift is taking place. Instead of the repressive approach towards auto-mobility of recent years the Dutch Government has reversed policy. Since the discouragement of the use of cars and the stimulation of public transport did not succeed, politicians and planners started to embrace the potential of individual transport: the negative approach is converted into an optimistic exploration of possibilities. The question asked here: Is there an elegant parking solution possible within the existing block structure of the so called '20'-40 Belt of Amsterdam? Can we reduce the impact of cars in the streets? (10% of cars driving in cities are searching for a parking space!) The layout of this area just outside the city center is quite spacious, with block dimensions of 200 X 50 meters. A series of solutions was proposed: mechanical parking under the road, or in different configurations of towers in the perimeter of the block (San Gimignano Parking), a Warped Floor typology with apartments dividing the court in two and so on. Parkhouse NT suggests removing one complete block and inserting a new typology. Parkhouse NT is a prototype that consists of tilted 'beams' filled with apartments, offices or shops. The roof of each beam is accessible, allowing one-sided perpendicular parking right on top of your living room or workspace. The beams can be positioned depending on the desired amount of floors that each beam should contain; by spacing the entrances further apart the beams become 'fatter'.

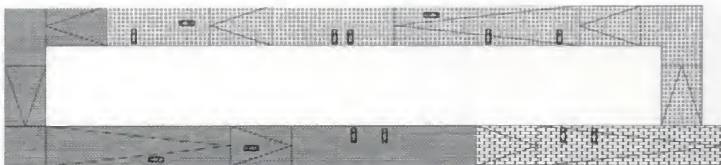


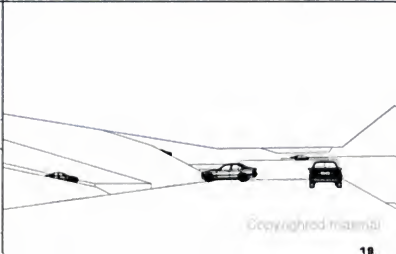
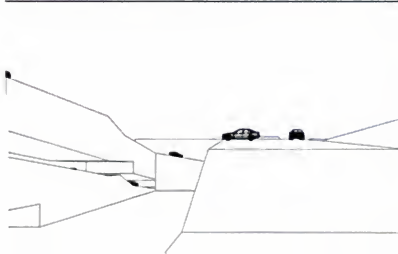
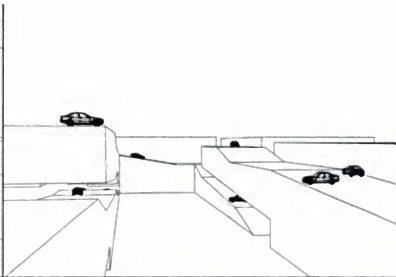
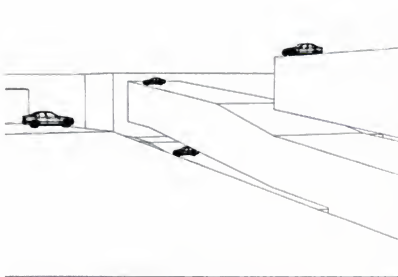
WHEELWRIGHT PARKING SYSTEM



WHEELWRIGHT PARKING SYSTEM - PROGRAM





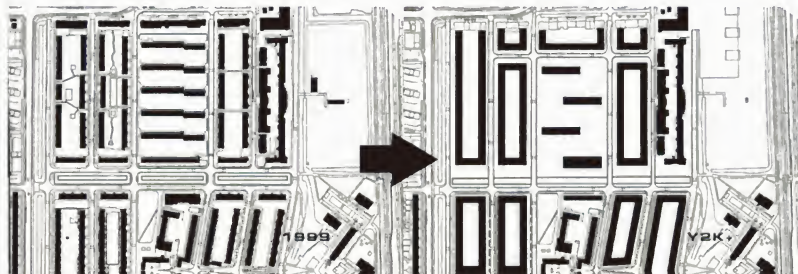


Y2K+ NL 070.1999



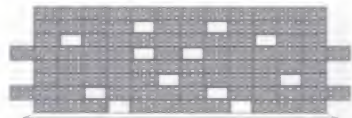
After World War II in the Netherlands the general consensus was that the scarcely available resources should be distributed fairly. Throughout the following 25 years this translated into the political will to provide low cost housing for all, in large and spacious new urban expansions (space was cheap) with compact multi-family buildings (material was expensive). During the late eighties a market driven ambition decisively replaced this policy: suburbia, made up of 'ground related' dwellings in basically one typology: VINEX. But because the family is still considered to be the nucleus of society, the only target group for paradise, the following slow, relentless exodus from the postwar expansions is now resulting in economic segregation: compact monomaniac suburbs and extensive postwar ghettos to be.

How to compete with the seductive comfort of the new suburbs? Y2K+ is a case study for the residential area of Morgenstond in The Hague southwest, an exemplary urban expansion from the fifties with 'beautiful' urban spaces and 'poor' quality buildings. Dudok's scheme of 1949 consists of a Modern, open parcellation. The configuration of strips sometimes results in more classical, almost closed building blocks but always with open corners. Long vistas, avenues and a continuous 'flowing' space are the main characteristics. Properties that normally are not available in VINEX. Can the specific qualities of postwar expansions become an alternative to VINEX? The existing apartment slabs are no longer considered suitable for contemporary living. They will be demolished.

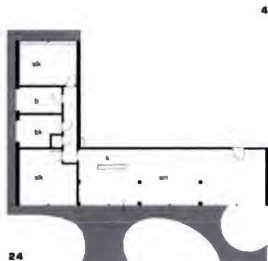
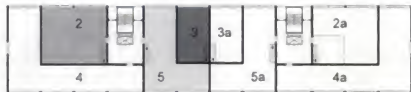
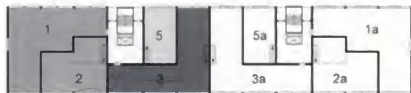


Since a m^2 of facade is more expensive than a m^2 of interior wall the ratio between content and surface needs to be optimized: new housing becomes fat. This process reduces the characteristic spaciousness of the area. The offset of contours results in a substantial decrease of public space; the Morgenstond area is in a process of arteriosclerosis. The open strip structure is turned into a system of closed building blocks; the 'public' greenery is turned into private gardens. Fortunately the central area can be 'rescued'. Y2K+ replaces the six super-thin slabs by four thicker and shorter blocks that are capable of maintaining the airiness of the original setup. Y2K+ proposes a strategy to rejuvenate the area by emphasizing the qualities of the outdoor space, by programming it. Y2K+ elaborates two buildings, with differ-

ent modes of construction and typology where outdoor space becomes the primary tool of expression. The Thin Block is perforated with terraces over the full depth. It is the exception to the rule of increased volume relative to the skin: a remaining school building forces the slab to slim and to stretch upward. This specific site condition creates the opportunity for this anachronistic typology that is reminiscent of Dudok's layout but contains more floors. The Thick Block has oversized balconies that cast an animated mural of shadows as an attraction for the high-end Thin Block on the opposite side of the canal. Y2K+ hopes to present an alternative to the neighboring VINEX area of Wateringse Veld and to address a new market for collective housing with unprecedented qualities.









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Westelijk Stations Eiland is the last 'undiscovered' island in the stream of the ambitious waterfront redevelopments on the south bank of the River Y. Since the train tracks are partly decommissioned, a large stretch of land, directly connecting to Central Station and the river, becomes available. The investors of the so-called Harbor Building, one of four landowners on the 'island' (among which the Chamber of Commerce with its 100% Generic Architecture), are looking for possibilities to double the existing floor area with at least 12,000 m². The dimension of the site, height restrictions and the monumental character of the building by Dudok make any extension problematic. This proposal suggests 'cloning' the existing building. The result is manipulated, stretched and deformed in order to provide enough daylight and to maintain the important views. Y Building colonizes the 3D space outside the site boundary. The buildings are arranged like flowers in a vase: confined at the bottom, released at the top. The Harbor Building has a peculiar hidden property: there are two elevator shafts, two staircases, two mechanical shafts, two toilet groups and two pantries on each floor. The slab in fact consists of two towers that are kept together by one facade: twins in one skin! In the cloned building these towers are partly set free: a Siamese Twin-tower. Flower Tower is part of the proposal to convert the entire available ground floor of the 'island' into one public lobby. The thoroughway alongside the waterfront is lifted in order to connect this indoor public space directly and without obstruction to the river.



WTC NY NY population 50 000, if these twins were a triplet they could easily accommodate the entire working community of the city center of Amsterdam





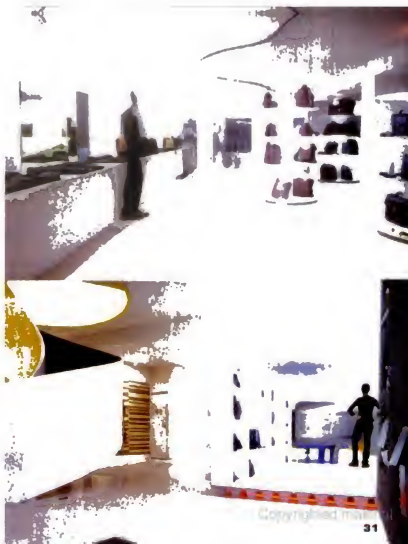


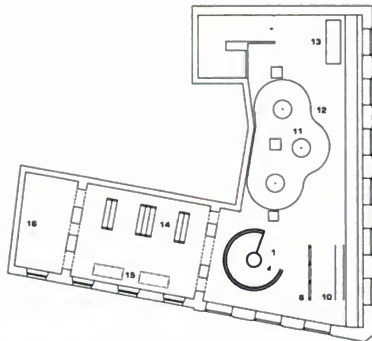
A New Shop FR 1.1999



Mandarina Duck is extending its impressive reputation in the field of designer bags with a collection of clothes and accessories. The reinvention of its identity – a perpetual process in the fashion industry – asks for new shop concepts. Under the label of Droog Design a strategy was developed. Since shopping became the number one distraction of the contemporary urbanite all important labels and brands are in a 'battle' to create the most convincing environment for this form of entertainment.

The new ideas are launched and tested in 'flagship stores' or 'ambassador shops'. From these focal points of exchange the new identity spreads bit by bit over the local stores. This notion was the starting point for 'a store with no architecture': a shop that consists of furniture and products only. These will be orchestrated in any chosen environment, in any container. The relatively 'light' elements will determine the display and atmosphere. If they turn out to be successful they can be used in other MD shops too. By using a catalogue of specifically designed Mandarin Duck furniture and inserting it in a specific spatial condition every new shop can be identified as MD but still appear significantly different from all others. Space can be considered the biggest luxury of all. In many stores this is apparent in the virtual absence of sellable items. The objective is to stress the exclusivity of the brand. The central idea of the New Shop is similar but different. The aim is to create a series of freestanding objects that are 'countable': the so-called Cocoon.



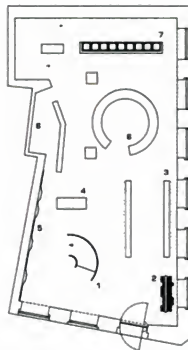


First floor Objects

- 1 Rotating Spirel Stair
- 2 Pin Wall
- 3 Pallet Tunnel
- 4 Incubator
- 5 Rubber Wall
- 6 Inverse Clothes Rack
- 7 Counter
- 8 Fitting Rooms

Materials

Steel painted
Aluminium, id-polyethylene
Lexaan Exell, MDF
Glass, MDF, Steel, Rubber
Rhodorsil Melange-Maitre MF 345U
Stainless Steel
MDF, Glass
Mirror



Ground floor Objects

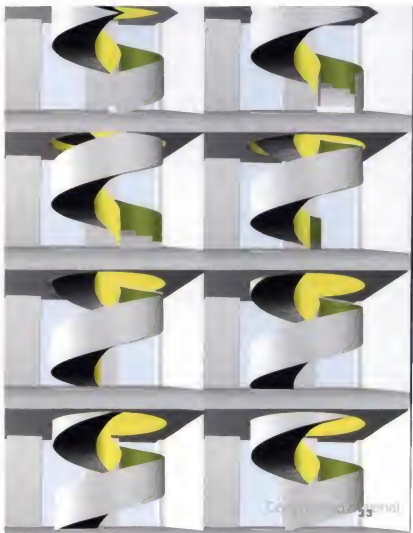
- 9 Vacuum Wall
- 10 Epoxy cupboard
- 11 Stacked round tables
- 12 Curtain Room
- 13 Socle
- 14 Fluo-cupboards
- 15 Mirrorboxes
- 16 Greseland

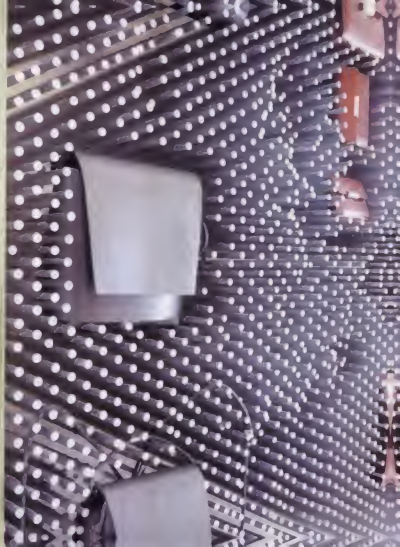
Materials

UV stable PVC foil, Steel
Poured epoxy
Steel
Nickel plated copper
Lexaan Exell, Glass
Metalmak armatures in steel frame
Glass, MDF, Steel
Glass-fiber

The cocoons provide a sense of spaciousness and at the same time are able to contain a large number of products in their interiors. The shop looks empty but is full. The Cocoons express their content in an indirect, derivative way. In a sexy fashion they conceal the objects of desire. The Pin Well shows the items as bulges from a wall, the Vacuum Wall presents them free floating, the Inverse Clothes Reck is a steel wrap around clothes on hangers, only accessible from its inside, some products are supported by light. The Incubator makes it possible to feel and hold the small items that are stored behind glass. Some of the dressing rooms are designed as circles in a cornfield. One wall is clad with standard issue rubber straps, normally used at the back of bikes to fix luggage. It allows a flexible, interactive display of products. By re-writing the manual, Strap™ became a new product and is now available in shops.

The first test case is Rue Saint Honoré in Paris. This shop consists of two stories, the second bigger than the first. The classic problem of seducing clientele to enter another level is countered with the Rotating Spiral Stair. The slow movement of this large helix is inviting, it is 'beaming you up' to the other floor. The advantage, besides its theme park-like attraction, is logistic gain. Every time you arrive on the other level it is very likely that it will be in a different position: the shop as a large pinball machine. The slow and relaxed rotation changes the room continuously. The Rotating Spiral Stair becomes a signboard in the interior, the enhanced symbol of itself, a logo for the shop.









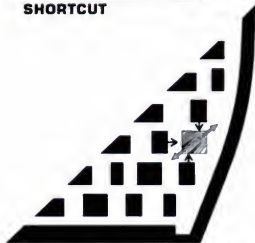
These ten houses are part of a master plan for 500 dwellings and a park by the Architecten Cie, called 'Het Funen, Hidden Delights'. The triangular site is located between the historic center and the recently redeveloped harbor area in the east of Amsterdam, a former parking lot for impounded cars.

Along the east and the south side a 'well' containing over 300 apartments and office spaces shields the site from the noise of the adjacent railroad. Inside this semi open block a loose grid is set up, containing 16 smaller housing blocks positioned in a park. These 'Hidden Delights' vary in height from 9 to 18 meters. A shift from the public to the private has taken place. The urban plan including the park is initiated and commissioned – traditionally operations directed by the City – and developed and built by one single company, IBC Vestgoed. The Park will be maintained by a private firm, not by the city, but will remain publicly accessible.

There are three almost square blocks that measure 30.5 by 27.7 meters and should contain 2.5 stories. It was obligatory to build the first two stories in alignment; the third should be 50% building and 50% roof terrace/garden. In our block the volume is distributed evenly over the ten houses; each is allocated 633 cubic meters. The houses are organized according to a typology known as back-to-back housing. They will be accessed from an isle in the middle of the block. This 'mini-canyon' rides the facades of the obligatory storage spaces and technical facilities that formally have to be accessible from the public domain.



SHORTCUT



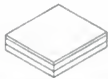
VISTA



- 1) **2+1/2 stories = given envelope:** the first two stories are to be built in alignment (100%), the third with a setback (50% building/50% roof garden). Average height: 7.5 meters. Total volume: 6336 m³



- 2) **Back to Back:** 10 'ground related' identical houses. Conventional building technique



- 3) **Being John Malkovich:** re-interpretation of the given envelope: 2 1/2 stories + 100% roof garden



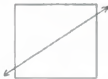
- 4) **Alley:** The obligatory storage spaces, technical facilities and hallways are absorbed in and accessed from the center of the block: the facades open up to the light and to the park.



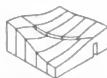
- 5) **Shortcut:** rotation of the alley deforms the block: northwest and southeast corners rise whereas northeast and southwest corners lower. Typology becomes elastic: a range from 1 1/2 to 4 stories.



- 6) **Flex:** strategically positioning the volume towards the sun results in a lower south and a higher north section. Amplitude of the building varies from 5 to 15 meters. Average height remains 7.5 meters.



- 7) **Vista:** the deformation as a consequence of the diagonally positioned shortcut creates a void in the otherwise dense master plan



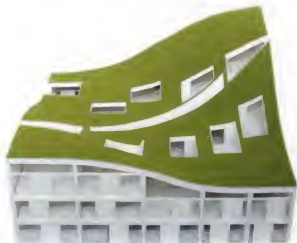
- 8) **Elastic Building Bay:** the block is divided in unique and individual houses of equal volume but with different floor areas. The standard building bay as an organizational tool of dwelling became 'elastic'.

The front doors are positioned at the back; the houses are turned inside out. By placing the 'intestines' such as water and gas meters, hallways and stairs in the darker zones of the apartments, the facades can open up to the light and to the view, to where the park is. Three other buildings with a slightly smaller footprint, but considerably higher (18m), rise up next to the block.

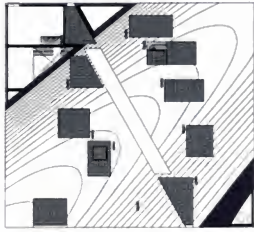
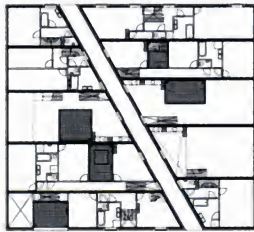
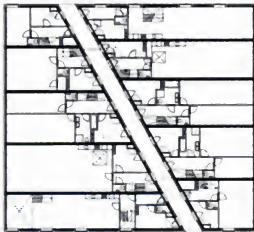
By interpreting the given 2.5 floors as $2 + 1/2$ stories as in Being John Malkovich we could make a 'clean' start without formal determination; a block of $6 + 1.5 = 7.5$ meters high. To create space within the master plan this volume is deformed and redistributed, pushed away as much as possible from the adjacent volumes. Within the orthogonal grid a diagonal vista opens up.

The design tool deployed for this operation is a slight rotation of the isle. Orienting it to two open spaces between the blocks rather than two 'blind' walls, provides a public shortcut.

Point of reference is the given 633 m^3 per dwelling. While all houses are at the same time stretched and compressed, either in height or in length, they still maintain this original volume. Although some features of the typology remain, all houses are individual and unique reaching from one-and-a-half to four stories, from 120 to 160 m^2 . All houses are different but part of a larger whole; they are one. The amplitude of the building now varies from 5 to 15 meters, but overall the average is still the required 7.5 meters. In the process the standard building bay as an organizational tool of construction became 'elastic'.











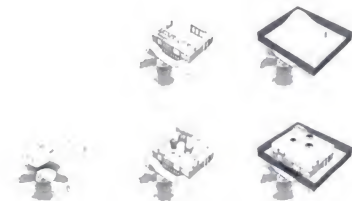


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More and more households become symmetrical: both parents have a career. It seems more people have less time to spend with their kids. At the moment this leads to a shortage of nurseries, day-care centers and after school playgrounds. De Wilde Plek (The Wild Place) in Delft is one of the initiatives to counter this need. To launch such a service is no longer a state issue but more and more based on private initiatives (that are still subsidized though). The new generation of nurseries is customized to individual needs, ideologies and fascinations. There's a niche for every individual expression; specific themes are created. In this case the issue is to give 'city' kids the possibility to experience nature.

De Wilde Plek is a small building where 40 kids can play after school. They can work in the garden or bake a cake or climb a tree. The building is positioned next to a little forest, separated by a ditch. The kids can reach the woods after building a bridge or a raft. De Wilde Plek is to be constructed on the grounds of a nursery garden called Xotus. This immense commercial greenhouse for the production and sale of bamboo and exotic plants is the largest of its sort in Europe: a sublime symbol of the artificiality of the Netherlands. Positioning a nature-based nursery in the periphery of a historic town, in a 'brain' park along the highway, is remarkable: counter-intuitive, courageous and rational at the same time. The building is surrounded by a drive-in McDonald's, office buildings, parking lots, an Ikea, a wonderful wholesale Toko and a magnificent 3D Indoor go-karttrack.

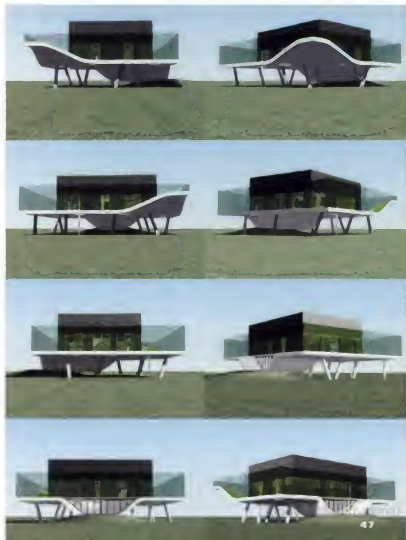
One of the obstacles on the way to De Wilde Plek is the





ever-enticing child seducer Ronald McDonald. Since the building is placed along the highway, a logo on a pole is inevitable. The intention of flipping the Golden Arches is to become as seductive as the original. The site itself is fairly small. A 'flying carpet' creates a doubling of the ground: De Wilde Plek twice as wild. The new level is created at a height of 3.5 meters. Under this surface kids can play even when it rains, a dry sandpit all year round. A pond creates lively reflections on the ceiling. On top of this plane a 'light' two-story building is positioned. The first floor contains a large kitchen/living room and a 'bridge', with the rear entrance, washrooms and a small office, spanning the 'dip'. The second floor is a storage space, a square attic with a mini-plaza carved out of it. The ultra-deep windowsills become intimate playgrounds.

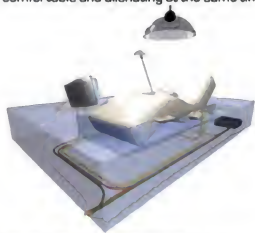
The concrete slab is deformed and warped to allow easy access from the existing ground surface to the new, elevated level. The 'dip' that emerges in the interior can become an arena for child's play: an oversized stair that is infrastructure and a place to stay at the same time. The view is directed towards the forest. At the access road to the Xotus terrain the slab is bent to allow trucks to pass. It articulates the entrance of the plot and creates a curve from which you can overview the glasshouses, the highway and the horizon. The kids can see their parents arrive, say hello or wave them goodbye. The paradox of experiencing nature along the highway seems to be resolved: these phenomena are not necessarily oppositional anymore but become part of the same reality.



NL Lounge - Private City/Public Home IT 041 2000



New developments in technology and society have blurred the clear distinctions between the public and the private. In the Dutch entry for the Architectural Biennale Venice 2000 an interdisciplinary team of young Dutch architects, artists, designers, photographers, filmmakers and media specialists investigates, from different points of view, the consequences of these developments for architecture and urban planning. The environment in which these issues are presented is made up of two parts: the installation in the Dutch pavilion at the Biennale – the NL Lounge – and the World Wide Web. These physical and virtual domains are interactively linked to each other. The Dutch pavilion thus becomes one of the new hybrid manifestations of the private and the public: a public living room. NL Architects have created an installation that is both comfortable and alienating at the same time.



REMOTE CONTROL • SOUNDSHOWER • ADJUSTABLE BED



Welcome For the first time in the history of the Biennale the Organization does not take the responsibility any longer for the surveillance system of the individual pavilions. In the year 2000 the participating countries take over supervision. This logistical detail is a manifestation of a global tendency towards privatization. The space - formerly-known-as-public is becoming more and more exclusive and discriminatory. **Members only** In the Dutch entry this becomes tangible by means of a selective entrance protocol for the pavilion. In order to avoid the semi-hysterical, run-shopping aspects of a big fair like the Biennale and to create a more relaxed and steady environment, the public is filtered. A doorman selects the crowd. Once you're inside you are kindly requested to take off your shoes (for that homey feeling) and thus become part of a defined group. The traditional gauge for refusal is inappropriate footwear, but since the pavilion is to be accessed barefooted what new criterion will be laid down?

Lounge The pavilion offers a place to unwind from the frantic conditions of the expo, to meet people, to hang out, to chill - a lounge. Within this collective field the main asset of the NL Lounge is the possibility of individual appropriation; customization of light, audio, climate, input and output. You'll find so-called Auping beds transforming into lounge chairs at your command, searchlights that are individually controlled, monitors that show whatever you want to see. If the Internet defines every user as a target group what are the possibilities of this notion for architecture and planning?

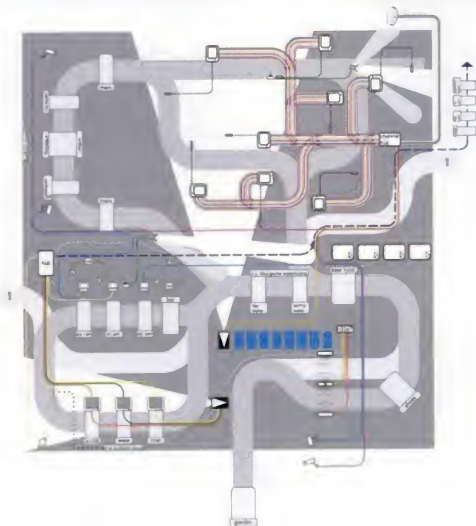
Sound Shower The Sound Focussing Speaker System is the invention that brings relaxation in the cacophony that this collection of free choices traditionally would result in: an end-eighties-media-bombardment of indistinguishable audio, in white noise. The 'Sound Shower' has the unique and groundbreaking capacity to unravel multiple output into understandable info, to turn public space into private. Invisible borders define perfectly directed, intimate acoustic territories: serenity.

Mono-media The convergence of technology and body is accelerating. In order for the World to become an inseparable, fundamental part of the pavilion and the individual a network of cables and wires has to penetrate into the pavilion. A new type of 'computer floor' absorbs this net. Sculptural modifications allow for integration of technique and comfort zones. The pavilion eliminates the boundaries between programs in the way we knew them. A continuous librarybarfurnitureshopbookstorelivingroomworkstationlobbysquare comes into existence.

Museum 2K+ The Dutch pavilion, designed in 1953 by Gerrit Rietveld, is the ultimate display for modern art. The building is in plan a swastika-like structure measuring 16 times 16 meters and 8 meters high. Three cross walls, 4 meters long, differentiate the larger whole into smaller areas and create intimacies. After Willem Sandberg, the most influential curator of the last century in the Netherlands, visited the pavilion in 1954, he wrote: dear Riet, this morning we were in your pavilion: it's perfect - you made a small space great. It's the most beautiful space I know. Filtered, natural light illuminates the room. But for multimedia presentations and time-based arts the divine light becomes an obstacle. For this type of installation the pavilion had to be freed from its most elaborated quality. A certain degree of darkness is necessary. Museums of contemporary art need to resolve the dilemma: to become totally individualized/autistic or to establish a forum for communication. How to create a darkroom that doesn't revolve around sexual interaction only?

Big Brother In the Lounge you can be the online witness of the operations and in and outs of an architecture firm somewhere in Holland. Is Jennifer in time? What is Niels wearing today? Did Pieter stop smoking already? How did the model turn out? Are the panels in time? Was the client happy? This voluntary exposure creates a consciousness of the monitored condition we are living in: Surveillance cameras, biometric access passes, fingerprint readers, facial features recognition, access codes, X-ray, scanners, infrared detection, iris identification, data logger, bonus cards, pin code, credit card. What consequences could the shift in the notion of privacy, the loss of anonymity, have for architecture?

1:1 The NL Lounge responds to this year's theme by purging representational elements (models, drawings and so on) from what is exhibited. The installation does not mimic the contemporary condition but seeks to be a fundamental part of it. It presents 'the process' at any level. The pavilion attempts to be non-judgmental, non-moralistic and non-paternalistic but hopes to reveal and make tangible some of the developments in society today.



TV
DATA
AV

Bend Up, Bend Over NL023.2Q00



Because of a changed attitude towards the treatment of the mentally ill, the lush domain of former psychiatric hospital Sentpoort in Bloemendaal at the beach became available for development.

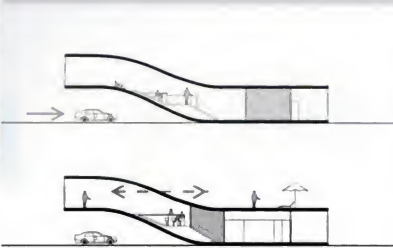
It is the most attractive (and valuable) stretch of land in the Netherlands. It should be possible to build up to 350 luxury houses in the territory. In order to get the political backup for the scheme the developer hired the planning firm BVR to resolve the conflict between the desired public character of the park and the private character of the dwellings. BVR asked us to develop two types of dwellings: patio houses in five clusters of three, 27 times 27 meters and five double houses on pilotis.

Bend Up is a new type of patio house: an elastic bungalow. Patio houses are great because they can be long and deep but still sunny and light. A disadvantage – that is often presented as the main asset – is the introspective character: Bend Up measures 27 times 9 meters; one single story but over two levels. The planity allows a view from the living room across the roof garden and the landscape. By bending up the house, covered parking is provided and the entrance appears in the center of the dwelling.

Bend Over is a new type of Wolkenbügel. This curved Glasshouse will be positioned at the border of the forest. The footprint is minimized so that the view onto the central open space won't be obstructed; the living room is between the leaves. The gardens of both types appear on the roof: the park remains 100% public.







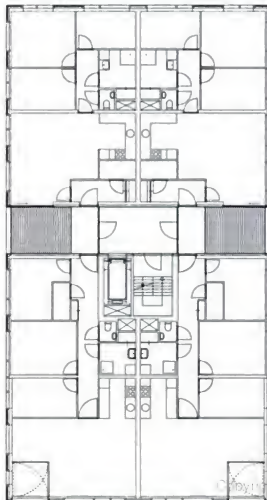
Block 17 NL 020.2000



Type	Soort	Categorie	Aantal	Obv	Bvn	Berging
A	EGW	Middelduur	13	100,2	118,7	47,6
B	EGW	Duur	4	182,5	225,7	50,7
C	EGW	Duur	4	182,5	225,7	50,7
O	EGW	Duur	1	179,0	225,7	50,7
E1	EGW	Duur	1	147,0	182,4	27,5
E2	EGW	Duur	1	117,3	150,0	27,5
F1	EGW	Goedkoop	1	86,2	105,0	5,6
F1'	EGW	Goedkoop	1	86,2	105,0	5,6
F2	EGW	Goedkoop	1	94,1	108,6	6,1
F2'	EGW	Goedkoop	1	94,1	108,6	6,1
G	MGW	Goedkoop	6	85,4	103,2	5,5
G'	MGW	Goedkoop	6	85,4	103,2	5,5
H1	MGW	Goedkoop	4	83,7	115,2	5,4
H1'	MGW	Goedkoop	4	83,7	115,2	5,4
H2	MGW	Goedkoop	2	83,7	115,2	5,4
H2'	MGW	Goedkoop	2	83,7	115,2	5,4



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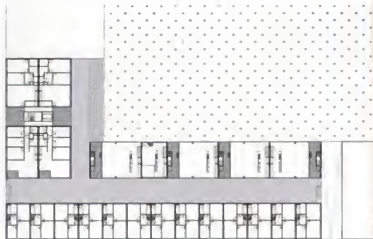


WALLPAPER: 'OLD AMSTERDAM'

FACADE PANEL: POLYESTER-CONCRETE CAST OF WALLPAPER



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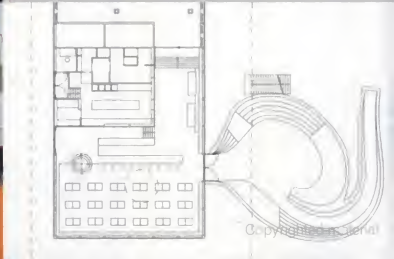
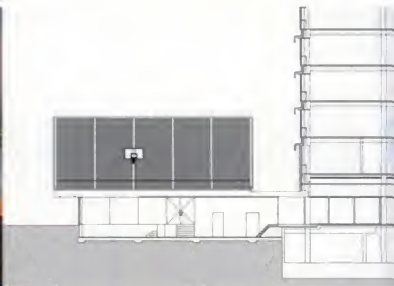


The campus of the University of Utrecht is growing into something that might be called a city. The urban plan by OMA consists of a compact clustering of University related buildings leaving the intrinsic qualities of the existing landscape intact or even reinforcing them. Since student housing became possible in this area nightlife became an issue as well: a local bar was needed.

The Café will serve as the informal center of the campus; a relaxed meeting place for professors, researchers and students. It will be positioned right under the Ven Unnik Building, the 80 meters high logo for the University as a whole. This massive building is constructed with the jack block system: a surreal construction method that builds the top floor on ground level, then jacks it up and constructs the next floor, again on the zero level. The last act is lifting all 21 stories to construct the first floor: a bizarre gravity-defying operation that sends Baron Von Munchhausen back to college.

The Uithof Café is a 15 x 15 meter extension of the existing bookstore. The remarkable horizontality of that construction is extended with the oversized roof of the new café. The complex looks flattened by the big block. Since the floor height of the shop is not appropriate for a grand café the floor of the bar is sunken into the ground to a depth of minus 1.2 meters. This coincides perfectly with the height of the counter: you enter on top of the bar. The lowered position allows a new perspective on the public square: an urban conversation pit. The large roof of the café provides the ultimate location for a basketball court: BasketBer.







Clients 1998 1 **Cinecenter** VOF ACE, Robert Swaab 2 **KHK** Woningstichting 's-Gravenhage, Hans van der Zant 3 **PNEM** PNEM Energy Systems bv 4 **3Vase** Cor Unum 's-Hertogenbosch 1999 5 **Parkhouse** NT DRO Amsterdam, Bureau P/A, Marije Raab 6 **Y2K+** Woningstichting 's-Gravenhage, Hans van der Zant 7 **Y Building/Flower Tower** DRO Amsterdam, Projectgroep Zuidelijke IJ-oever, Hans Eskamp 8 **A New Shop** Droog Design, Mandarina Duck (Piasitmode SpA) 9 **Funen** Heijmans, IBC Vastgoed bv, Woerden 10 **De Wilde Plek** Stichting Ludant, Wilfried van Winden, Delft 2000 11 **NL Lounge** NAI, Netherlands Architecture Institute, Kristin Feireiss 12 **Bend Up, Bend Over** CV Park Brederode (Thunnissen Ontwikkeling bv, TRS ontwikkelingsgroep, BPMT) 13 **Block 17** IJ-Mij Beheer, De Principaal, Amsterdam 14 **BasketBar** Universiteit Utrecht Huisvesting, Aryan Sikkema

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